

IN THE REALM OF MUSIC

**Cellist and Youthful Pianist
Are the Day's Re-
citalists.**

By Frank H. Warren.

Those choice music spirits that follow the cello to its lair were discovered yesterday afternoon in Aeolian Hall listening to the light, dulcet tones that Miss Vera Poppe extracted from the instrument. She played equally well a Bach arioso, a Rameau gavotte, a Bocherini sonata, a set of Tschalkowsky variations, five arioso pieces of her own entitled "From a Sketch Book," and an Allegro Vivace from a Lalo concerto. These numbers presented no interpretative problems, so Miss Poppe, with her graceful bowing and her nice tone, seemed content to make sweet music and to pass it on to her enthusiastic auditors.

Another of those child wonders, in this instance a pianist, appeared in Aeolian Hall in the evening. She was Evelyn Taglione, an extremely gifted American girl of Italian parentage, whose present destiny is in the care of Ethel Leginska. Mistress Taglione, of venturesome spirit, equals at nothing, Bach, Mozart, Chopin, Stravinsky and Ornstein all looking alike to her. Miss Leginska added her own two feet and supple hands to her pupil's in the Ornstein "Dirge" and "Valse Buffon." If the youthful aspirant is properly handled and supervised the name Taglione may some day grace the pianistic hall of fame.

John McCormack, for his fourth concert in the Hippodrome next Sunday night, will include in his programme a group of four "first time" selections: "The Lost Sight of Hammetta," by Julius Harrison; Decca Taylor's setting of Stephens' poem, "The Rivals"; Bantock's "Desolation" and Arthur Whiting's setting of "A Birthday," poem by Christina G. Rossetti.

Richard Strauss and his son Franz sailed for home yesterday. Since Dr. Strauss, late in October, announced his favorite composer and best friend, compositions to a group of ready questioners, he has been giving concerts almost continuously, appearing in nearly every large Eastern city with return engagements in Chicago, Detroit and Philadelphia. In New York the distinguished composer appeared eleven times, performing nearly all of his greatest works excepting his operas. The public seemed to like best his readings of "Till Eulenspiegel" and "Elin Hjeltnes."

Edouard Lalo's "Le Roi d'Ys," to be sung by the Metropolitan company tomorrow night, having been treated to its final rehearsal yesterday, it seems appropriate to say something of its sad story. The opera has never been heard in New York, although it

was sung at the New Orleans Opera House, destroyed by fire a few years ago. Lalo is known to concert-goers chiefly through his popular colorful "Rhapsodie Espagnole" for violin and orchestra.

"Le Roi d'Ys" was produced in 1888 at the Opera Comique, Paris. The libretto finds its subject in an old Breton tale dealing with the flooding of Ys, a town of ancient Brittany. War is on between the King of Ys (Mr. Rothier) and the Prince of Karnac (Mr. Danise). The King has two daughters, Margaret (Miss Ponselle), and Rozenn (Mme. Alda), both of whom love the Knight Mylio (Mr. Gigli). The latter is supposed to have lost his life in battle. It is the King's wish that the Prince of Karnac wed Margaret and end the warfare. But Margaret is unwilling and when it is discovered that Mylio still lives she declares she will wed the Knight. This angers the Prince, who challenges his rival. The King thereupon declares that he will give his other daughter, Rozenn, to the victor. Mylio is successful and Margaret, seeing that she has lost her lover, conspires with the Prince of Karnac to flood the city by opening the sluices which protect it from the sea. The waters drive the King and his retainers to the highlands. Watching the devastation, Margaret, seized with remorse, admits her guilt and throws herself into the flood. The city is saved by her sacrifice as Saint Corentin, rising from the swirling waves, bids them recede.

Reel Reviews

By DON ALLEN.

In "Orphans of the Storm," which he unwound for the first time in New York last night at the Apollo Theatre, David Wark Griffith has created a screen masterpiece. One knows that it is a masterpiece when it makes the beholder forget that it is screen, forget that it was filmed down Mamaroneck way, forget that it is acting and really live the horrors, cry the tears and pray inwardly, yet ever fervently, that the crushing horsemen will arrive before the razor-sharp and already gore-stained knife of the guillotine drops on the nape of dainty little Lillian Gish's neck.

In telling the story of "Orphans of the Storm" from the age old classic, "The Two Orphans," Griffith has not stopped at plucking all that is good from Kate Claxton's perennial stage success. He has borrowed the best moments that he moulded and welded for his "Birth of a Nation," his "Intolerance," his "Broken Blossoms," run them into another die and evolved the best motion picture yet seen on or off Broadway for many, many moons.

Particularly noticeable in Griffith's siftings from the "Birth of a Nation" was the incident of the mad, death-defying charge of Danton sympathizers toward the guillotine upon which the heroine was already strapped. If there has ever been a better bit of

suspense and excitement and heart-tearing seconds than those that lay between the start of the rescuers and their arrival, on time, of course, it has not been shown in New York.

More subtle and far more tear-wringing in its suspense and fear-compulsion was the working out of the scene earlier in the picture when the two orphans, one blind and driven by a rum-crazed hag, and the other held prisoner by the police of the French People's Party, fight for a chance to meet one another after years of suffering.

It is, indeed, quite the thing in neighborhood houses to hear the excitable small boy burst into the wild-est of cheers when the hero foils the villain, but seldom, if ever, has a dress-suited, evening gowned and movie-bias audience risen almost as one and begged, shouted to the characters to "save the girl," but this is a new phase of motion picture first nights that was revealed at the Apollo last night.

The story delves deeper into the inner workings of the events that led up to the French revolution than the original, and, although we hate to say it but must, it has had some of its keen edge dulled by the many recent foreign films dealing with the same episodes. But never have the various familiar French revolution characters had a better delineation than in "Orphans of the Storm."

As was to be expected, the Gish sisters, Lillian and Dorothy, also reminiscent of the "Birth of a Nation," carried off the acting honors. Although they were supposed to divide these honors on an equal basis, sister Lillian shone much the brighter of the two stars. She has always had a way of reaching right in and straining at one's heartstrings, and in her latest screen creation she far out-Gished herself.

Of the others in the big cast nothing but praise can be murmured. There was Joseph Schildkraut, who gave a refined performance of Chevalier de Vaudrey, a very heroic hero, and Monte Blue, who does the best acting of his long career as Danton. They ran the Gishes a close second, as far as acting went. One of the prize bits of acting was contributed by Lucille La Verne as Mother Frochard, as haggard a hag as has ever been seen on screen.

Others who contributed to the undoubted success of Griffith's latest

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were: Frank Losee, Catherine Emmett, Morgan Wallace, Sheldon Lewis, Frank Puglia, Creighton Hale, Leslie King, Sidney Herbert and Kate Bruce.

The master producer was on hand and was forced upon the stage at the close of the picture by applause

that rocked the rafters of the theatre. He merely muttered a fervent "Thank you!" on behalf of the players who were not present. Miss Lillian Gish said the same thing for herself and sister, who occupied a box. Griffith has indeed done it again.

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